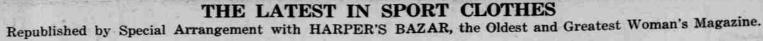
LOVE'S ROSARY

BY NELL BRINKLEY





blue and gray, sweetly perfumed with the haunting odors of faded ladies' hands clinging still about them, the tiny side drawer of his desk filled with piteous odds and ends, a little blue bow creased and faded; the tiny white fan with ivory sticks and tarnished butterflies in white and gold patiently spread upon it; a white glove with a curve of a girl's fingers still plain upon it; one thick, soft lock of hair still live and glittering, deep gold and curling about his fingers when he takes it in his curious palm; a baby-

No man who sports souvenirs of litish locket with a smiling face veiled imprisoned there, heart affairs, his chests of letters, in dark, soft hair looking out of the And do you know-



Not half so smart, is the comb that stands out from the hair in conspicu-ous alertness, as the new "clinging comb" which becomes part of the graceful line of the cofffure. One of graceful line of the coiffure. One of these new curved combs is pictured here. An oddly shaped affair it is of an inset design of tiny rhinestones. The curve of the shell comb corresponds with the curve of the head and the three prongs of white metal and rhinestones are most effective against the soft waves of hair. Such a comb demands a very simple coiffure; the hair is waved and drawn back close to the head, not tightly, but absolutely without any artificial aid to bouffancy underneath.

"Do you read all the war news?" "Kvery line of it." "And can you pronounce the awful names of those places?" "Dear me, no. Whenever any other town than Lon-don or Berlin or Paris is mentioned I just skip right over the name,"—Detroit Free

"Terrible predicament Jones was in."
"What was that?" "Got in hot water and souldn't get anybody to ball him out."—
Baltimore American.





young women when they don the wat-teau styles of the summer? Styles that bring visions of shepherd's crooks and wooly lambkins and picturesque maidens posing on marble terraces. Basque gown of taffeta with lace and batiste yolk laced at the front with ribbons; three tier skirt. This is one of the latest designs from Paris.

Our girls who always believe in the fitness of things, oh how will they reconcile these with motor cars and tango tens, with suffragettes and golf? They may be able to subdue the gowns and train them to their use, but who could converse on "Votes for Women" under a lackadaisical fascinating chapeau such as the one shown today. Leghorn was the shape trimmed with bunches of yellow blossoms and black velvet ribbon over old blue moire ribbon. These outlined the base of the crown, were brought to a point at front and back and hung in streamers from beneath a cluster of flowers beneath the brim at the back. Our girls who always believe in the



white buckskin strapped in brown leather. plete the outfit.

And here is a suit of silk jersey with a circular skirt buttoning in front and a modified Norfolk jacket plaited in the back. With it is worn a reversible hat of hemp and ribbon and low tennis shoes of white buckers at the white flannel waistcoat piped in black. A black satin stock and linen collar complete the stripes, with a silk term.

with a silk tam.



Though Callot retains the long straight lines in her evening frocks, she does add a combination cape and coat of mustard- of unmistakable fulness on several of her fulness to her skirts by a plaited underskirt similar to this one of green plaited blue satin veiled by chiffon in the same the material is a filmy tulle. In this dinstruction of black satin is embroidered in green and the upper part of the corsage is of black satin.

To be sure the material is a filmy tulle. In this dinner frock she has added a bodice of filet lace girdled in Grecian fashion by bands the corsage is of black satin.